

*A
Pops
Christmas
Party
1982*

JOHN WILLIAMS

John Williams was named nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, Mr. Williams also worked as a jazz pianist, both in clubs and on recordings. Again he moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. Mr. Williams went on to write music for many television programs winning two Emmys for his work, and has since become the most sought-after composer of film music in the world.

Mr. Williams has composed the music and served as music director for more than sixty films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, and *E.T. (The Extraterrestrial)*. He has received sixteen Academy Award nominations and has been awarded three Oscars, eleven Grammys, and several gold and platinum records. In addition to his film music, Mr. Williams has written many other works, including two symphonies, a flute concerto, a violin concerto, and a fugue for jazz orchestra. His *Jubilee 350 Fanfare*, composed for Boston's 350th birthday, was premiered by Mr. Williams and the Boston Pops Esplanade Orchestra in September of 1980.

Since his appointment as Pops Conductor, Mr. Williams has led the orchestra in New York, Chicago, Los Angeles, and Detroit, as well as at Tanglewood. He has also been guest conductor with orchestras in London, Los Angeles, Pittsburgh, and Toronto. Mr. Williams's recordings with the Boston Pops, *Pops in Space*, *Pops on the March*, *That's Entertainment ("Pops on Broadway")*, *Digital Overtures*, and most recently *Aisle Seat*, have all been listed as *Billboard* best-sellers. His holiday album, *We Wish You a Merry Christmas*, includes many of the selections featured in these performances.



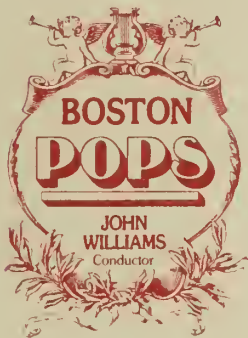
HARRY ELLIS DICKSON

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in 1980. He is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School. That year he also conducted the Pops at the inaugural ceremony of his son-in-law, Governor-elect Michael Dukakis.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published in 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.



BOSTON POPS ORCHESTRA

First Violins

Emanuel Borok
Concertmaster
Leo L. Beranek chair
 Max Hobart
Edward and Bertha C. Rose chair
 Cerylia Arzewski
 Bo Youp Hwang
 Max Winder
 Harry Dickson
 Gottfried Wilfinger
 Fredy Ostrovsky
 Leo Panasevich
 Sheldon Rotenberg
 Alfred Schneider
 Raymond Sird
 Ikuko Mizuno
 Amnon Levy

Second Violins

Marylou Speaker Churchill
 Vyacheslav Uritsky
 Ronald Knudsen
 Joseph McGauley
 Leonard Moss
 Laszlo Nagy
 * Michael Vitale
 * Harvey Seigel
 * Jerome Rosen
 * Sheila Fiekowsky
 * Gerald Elias
 * Ronan Lefkowitz
 * Nancy Bracken
 * Joel Smirnoff
 * Jennie Shames
 * Nisanne Lowe
 * Aza Raykhtsaum

* Participating in a system of rotated seating within each string section.

Violas

Patricia McCarty
 Ronald Wilkison
 Robert Barnes
 Jerome Lipson
 Bernard Kadinoff
 Joseph Pietropaolo
 Michael Zaretsky
 Marc Jeanneret
 * Betty Benthin
 * Lila Brown
 * Mark Ludwig

Cellos

Martha Babcock
Helene and Norman L. Calners chair
 Mischa Nieland
 Jerome Patterson
 Robert Ripley
 Luis Leguia
 Carol Procter
 * Ronald Feldman
 * Joel Moerschel
 * Jonathan Miller

Basses

Lawrence Wolfe
 Joseph Hearne
 Bela Wurtzler
 Leslie Martin
 John Salkowski
 John Barwicki
 Robert Olson

Flutes

Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Wayne Rapier
 Alfred Genovese

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
 Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
 Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring
 Daniel Katzen
 Richard Mackey
 Jay Wadenpfuhl
 Charles Yancich

Trumpets

Andre Côme
 Timothy Morrison
 Peter Chapman
 James Tinsley

Trombones

Ronald Barron
 Norman Bolter
 Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Athur Press

Percussion

Charles Smith
 Thomas Gauger
 Frank Epstein
 Fred Buda

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

Personnel Managers

William Moyer
 Harry Shapiro

Librarians

Victor Alpert
 William Shisler
 James Harper

Stage Manager

Alfred Robison

Stage Coordinator

Cleveland Morrison

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

HARRY ELLIS DICKSON ASSOCIATE CONDUCTOR

Monday evening, December 20 at 7:30

Tuesday evening, December 21 at 7:30

JOHN WILLIAMS conducting

TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

BOSTON BOY CHOIR,
Theodore Marier, Director

Gloria

From *The Fantastic Toy Shop* (Boutique Fantasque):

Overture—Allegretto

Tarantella

Can-Can

Valse Lente

Allegro brillante

Fantasia on *Greensleeves*

Waltz of the Flowers, from *The Nutcracker*, Op. 71

Hallelujah Chorus, from *Messiah*

Williams

Rossini-Respighi

Vaughan Williams

Tchaikovsky

Handel

   INTERMISSION   

We Wish You a Merry Christmas

arr. Harris

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Christ in the Stranger's Guise—Caroling, Caroling—

Some Children See Him—O, Harken Ye

A Visit from Saint Nicholas

arr. Reisman

('Twas the Night Before Christmas)

Story by Clement C. Moore

LORNE GREENE, Narrator

Sleigh Ride

Anderson

A Merry Little Sing-Along

arr. Reisman

Rudolph, the Red-Nosed Reindeer—

Have Yourself A Merry Little Christmas—

Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

For the words to *A Merry Little Sing-Along* please see page 6.

A Christmas Festival

arr. Anderson-Courage

Joy to the World—Deck the Halls—

God Rest Ye Merry, Gentlemen—

Good King Wenceslas—

Hark! The Herald Angels Sing—

The First Noel—Silent Night—

Jingle Bells—O, Come All Ye Faithful

John Williams and the Boston Pops record for Philips Records.

Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

HARRY ELLIS DICKSON ASSOCIATE CONDUCTOR

Wednesday afternoon, December 22 at 3:30

JOHN WILLIAMS conducting

Wednesday evening, December 22 at 7:30

Thursday afternoon, December 23 at 3:30

HARRY ELLIS DICKSON conducting

Thursday evening, December 23 at 7:30

JOHN WILLIAMS conducting

TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

Gloria

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Overture—Allegretto

Tarantella

Can-Can

Valse Lente

Allegro brillante

Fantasia on *Greensleeves*

Waltz of the Flowers, from *The Nutcracker*, Op. 71

Hallelujah Chorū, from *Messiah*

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Rossini-Respighi

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Tchaikovsky

Handel

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Some Children See Him—O, Harken Ye

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Baldwin Piano

A MERRY LITTLE SING-ALONG

Rudolph the Red-Nosed Reindeer

By Johnny Marks
St. Nicholas Music Inc.

Rudolph, the red-nosed reindeer
had a very shiny nose
And if you ever saw it,
you would even say it glows.
All of the other reindeer
used to laugh and call him names,
They never let poor Rudolph
join in any reindeer games;
Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
won't you guide my sleigh tonight?"
Then how the reindeer loved him
as they shouted out with glee:
"Rudolph, the red-nosed reindeer,
you'll go down in history!"

Have Yourself a Merry Little Christmas

Words and Music by Hugh Martin and Ralph Blane
Leo Feist Inc.

Have Yourself a Merry Little Christmas, let your heart be light,
From now on, our troubles will be out of sight.
Have Yourself a Merry Little Christmas, make the Yuletide gay,
From now on, our troubles will be miles away.
Here we are as in olden days,
happy golden days of yore,
Faithful friends who are dear to us
gather near to us once more.
Through the years we all will be together, if the Fates allow
Hang a shining star upon the highest bough
And have Yourself a Merry Little Christmas now.

Let It Snow! Let It Snow! Let It Snow!

Lyric by Sammy Cahn Music by Jule Styne
Cahn Music Corporation

Oh! the weather outside is frightful
But the fire is so delightful
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping
And I brought some corn for popping;
The lights are turned 'way down low
Let it snow! Let it snow! Let it snow!
When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight
All the way home I'll be warm
The fire is slowly dying
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

The Christmas Song

Words and Music by Mel Tormé and Robert Wells
Edwin H. Morris & Co.

Chestnuts roasting on an open fire
Jack Frost nipping at your nose
Yuletide carols being sung by a choir
And folks dressed up like Eskimos. Ev'rybody
Knows a turkey and some mistletoe
Help to make the season bright
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.
They know that Santa's on his way
He's loaded lots of toys and goodies on his sleigh
And ev'ry Mother's child is gonna spy
To see if reindeer really know how to fly.
And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times many ways
Merry Christmas to you.

Winter Wonderland

Words by Dick Smith Music by Felix Bernard
Bregman Vocco and Conn Inc.

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a Winter Wonderland!
Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a Winter Wonder-Land!
In the meadow we can build a snowman,
Then pretend that he is Parson Brown;
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town"—
Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a Winter Wonder-Land!

Jingle Bells

Words and Music by J.S. Pierpont

Dashing thro' the snow,— In a
one horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bob-tails ring,
Making spirits bright;— What
fun it is— to ride and sing,
A sleigh-ing song to-night. —Oh!
Jingle Bells, Jingle Bells,
Jingle all the way,
Oh what fun it is to ride in a
One horse open sleigh—eigh!
Jingle Bells, Jingle Bells,
Jingle all the way,
Oh what fun it is to ride in a
One horse open sleigh.
Oh what fun it is to ride in a
one—horse—op—en sleigh!

Decorations for this Christmas Party were designed by Clint Heitman.

A CHRISTMAS GREETING

The Carols of Alfred Burt

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas Carols.

The Christmas Carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing and the new carol would be mailed to an ever-increasing number of people (the Burt's Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols.) Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat "King" Cole, Andy Williams, Mel Torme, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday—snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyric may express the joys of secular Christmas (as in "Come, Dear Children"), it is "blessed Christmas." Alfred Burt was 33 when he died and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-masterpieces assure his place in music history.

—Jerome D. Cohen

LORNE GREENE

Lorne Greene is probably best known for his starring role in the popular, long-running television series "Bonanza," which ran for nearly fourteen years and was aired in 100 countries. After "Bonanza" he starred in the ABC-TV detective series "Griff," and then went on to star in the 1978 television space adventure "Battle Star Galactica." His most recent television role was that of the Los Angeles Fire Department Battalion Chief in the series "Code Red."

Born in Ottawa, Canada, Greene enrolled in Queen's College with the intention of becoming a chemical engineer, but he soon realized that the theater was his first love. He won a fellowship to the Neighborhood Playhouse School for Theatre in New York where he studied with Sanford Meisner and Martha Graham, and later returned to Canada where he worked for an advertising agency. During that time he was also active in Canadian radio and quickly became a major newscaster with the Canadian Broadcasting Corporation. He was also a co-founder of the Jupiter Theatre in Toronto, and established the Academy of Radio Arts.

In 1953 Greene went to Hollywood to market a special stopwatch that he had developed for use in radio and television. While there, he appeared in his first film and shortly afterward won the role of Big Brother in the film version of 1984. He has subsequently appeared in major roles in twelve feature films, on numerous television shows, in a series of twenty-six shows for British television, in three Broadway plays, and as Brutus in "Julius Caesar" at the Stratford Shakespeare Festival in Canada. He also served as master of ceremonies at the Royal Command Performance when Queen Elizabeth visited Canada, and he presided over the nationally-televised memorial tribute to President Kennedy shortly after the late-President's assassination.

As a recording artist, Lorne Greene has narrated "Peter and the Wolf" for RCA Victor's Red Label, recorded a hit single, "Ringo," which went over a million in sales, and an album, "Welcome to the Ponderosa."

In constant demand as a guest speaker and master of ceremonies, Lorne Greene has covered nationally-televised holiday parades including the 1981 Tournament of Roses Parade for which he served as Grand Marshall. He has been awarded Canada's prestigious Order of Canada and a number of honorary degrees including a Doctor of Humane Letters from Missouri Valley College and a Doctor of Laws from Queen's University.

Lorne Greene's long-standing interest in wildlife and the environment has resulted in his popular television series "The Last of the Wild." He is also Vice-Chairman of the American Horse Protection Association and serves on the board of the Pritikin Research Center.



THE BOSTON BOY CHOIR

Theodore Marier, Director

Now in its nineteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently participated in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

WILLIAM PIERCE

William Pierce has become popularly known to millions of people across the country as the “voice” of the Boston Symphony and Boston Pops orchestras. As commentator of all of the radio and television broadcasts from Symphony Hall, his unique format and style have set an example for numerous other broadcasting personalities throughout the United States.

A resident of Hingham, Massachusetts, Mr. Pierce is a graduate of Bowdoin College in Maine. He taught at the Westminster School in Simsbury, Connecticut, before beginning his career in broadcasting as a disc jockey and program director for commercial radio. In recent years he has taught a number of courses in broadcasting at Boston’s Emerson College, and he works privately as a tutor for dyslexic children.

For the last thirty years, Mr. Pierce has been an announcer for the WGBH Educational Foundation. These performances mark his debut with the Boston Pops Orchestra.



THE TANGLEWOOD FESTIVAL CHORUS

John Oliver Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony’s summer home, the chorus was soon playing a major role in the orchestra’s Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the Tanglewood Festival Chorus has achieved recognition from conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood. The chorus has made numerous recordings with the orchestra for Deutsche Grammophon and Philips; for its first appearance on records, in Berlioz’s *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips releases of Schoenberg’s *Gurrelieder*, and Mahler’s Eighth Symphony, the *Symphony of a Thousand*, as well as on the release by John Williams and the Boston Pops, *We Wish You a Merry Christmas*.

John Oliver is also conductor of the MIT Choral Society, senior lecturer at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino’s *Seven Pious Pieces* for New World Records.

The Council of the BSO
announces
The Opening of

THE
BOSTON 
SYMPHONY
GIFT SHOP

NOW OPEN in SYMPHONY HALL

The Council of the BSO is pleased to announce the opening of a new gift shop in Symphony Hall, to be located in the lobby, to the right of the Massachusetts Avenue entrance. The Gift Shop will carry a variety of unusual and elegant items, including Symphony Hall note cards, baby bibs, musical motif jewelry items, BSO boxed chocolates, and the most recent BSO and Pops recordings.

The Gift Shop will be open for all BSO concerts through intermission.

The shop was made possible by a generous grant from BayBanks.

THE POPS MENU

1982

Champagne and Sparkling Wine

No.		Bottle	½ bottle
5	Great Western Extra Dry	\$12.50	\$ 7.00
*6	Gancia Asti Spumante	14.50	
*28	Le Duc Brut, Blanc de Blanc	13.50	
*30	Taittinger, Brut La Francaise	35.00	19.00

White Wine

8	Chablis, Charles Krug	\$ 6.50	\$ 3.50
*10	Blue Nun, Sichel	8.00	4.50
*12	Soave, Bolla	7.50	4.50
*18	Bernkastel Riesling, The Bishop of Riesling	8.00	
31	Chardonnay, Almaden	9.50	
45	Light Chablis, Taylor California Cellars	6.00	

Red Wine

*4	Lambrusco, Castel Ruboun	\$ 5.50	\$ 3.50
*20	Valpolicella, Bolla	7.50	4.50
*40	Beaujolais Villages, Louis Jadot	10.00	6.00

Rose Wine

22	Pastene Vin Rose	\$ 4.50	
*26	Rose d'Anjou, A. Lichine	7.00	
*50	Lancer's Vin Rose	7.50	\$ 4.50

Wine Punch

Red Burgundy: Pitcher: \$4.00 Glass: \$1.60

Beer and Ale

Budweiser Beer	\$ 1.50
Miller Lite Beer	1.50
Michelob Beer	1.60
*Molson Golden Ale	1.75
*Heineken	2.00

(*Imported)

Please order wine by number & indicate whether you wish a bottle or half bottle.

Sandwiches

Imported Ham	\$3.00
Imported Ham and Cheese	3.00
Breast of Turkey	3.00
Imported Swiss Cheese	3.00

Sandwiches are served on white or rye bread.

Cheeses

Cheddar Stick	\$1.00
Wispride Spread	1.00
Camembert	1.00
Havarti	1.50

All cheeses are served with crackers.

Snacks

Potato Chips	\$.35	Mixed Nuts	1.25
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Fresh Fruit and Cold Drinks

Pops Punch:	Pitcher \$2.75	Glass \$1.00
Coca-Cola		\$.75
Ginger Ale		.75
Seven-Up		.75
Tab		.75

Coffee and Tea

Hot Coffee, individual pot	\$.75
Hot Tea, individual pot	.75

All prices include sales tax.



*Holiday Greetings
from*



BANK OF NEW ENGLAND®

BOSTON POPS NEW YEAR'S EVE GALA
THE BOSTON POPS NEW YEAR'S EVE
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BOSTON POPS NEW YEAR'S EVE GALA

THE
BOSTON POPS ESPLANADE ORCHESTRA

John Williams Conductor

December 31, 1982

Erich Kunzel

Erich Kunzel is the conductor of the Cincinnati Pops Orchestra, the San Francisco Pops (where he succeeded Arthur Fiedler), the Toronto Symphony Promenades, the Winnipeg Symphony Pops and the Indianapolis Pops. In addition, Mr. Kunzel has appeared as a guest conductor of the Boston Pops for thirteen consecutive seasons including over sixty performances in Symphony Hall and on tour in the United States and England.

Erich Kunzel's association with the Cincinnati Pops began in 1965 when, as resident conductor of the Cincinnati Symphony, he became responsible for the "O'clock Pops" series. The 1981-82 season brought the first national tour of the Cincinnati Pops, including an appearance in Radio City Music Hall, and the recording of that concert, a tribute to John Lennon with Roberta Flack as soloist, was released last summer on the MMG label.

Born in New York, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard and Brown universities, and studied conducting with Pierre Monteux at his summer school in Hancock, Maine. Kunzel eventually

became Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera, conducting *La serva padrona*, and he also led the American premiere of Shostakovich's *The Nose* there. In addition, Mr. Kunzel has worked with Dave Brubeck and conducted the world premiere of Brubeck's oratorio *The Light in the Wilderness* which was later recorded for Decca Gold Label. Other artists with whom Mr. Kunzel has worked include Sara Vaughan, Ella Fitzgerald, Johnny Mathis, Gerry Mulligan, and the late Duke Ellington. He has also recorded with both Mulligan and Ellington on the Decca Gold Label.

Kunzel was the first conductor to lead a symphonic pops concert in the new Grand Ole Opry House in Nashville. He also conducted the Cleveland Orchestra at the Blossom Festival in the world premiere of Daniel Flannery's multi-media entertainment "Great Symphonic Fantasy," which combined fireworks, strobes, laser lights, choral effects, dance and video screen projections. Mr. Kunzel has also appeared extensively on television and with major orchestras in both the United States and Canada. His recordings are available on the Decca Gold Label, Vox, MMG, Telarc, Atlantic, and Caedmon record labels.

The decorations for this New Year's Eve Gala were designed by Clint Heitman.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR
NEW YEAR'S EVE GALA

Friday evening, December 31, 1982

at 8:30

Music on the dance floor by The Wuz

Piano music in the Cabot-Cahners Room by Myron Romanul

*Music in The Eunice S. and Julian Cohen Annex by
the Fred Buda Jazz Ensemble*

at 10:15

THE BOSTON POPS ESPLANADE ORCHESTRA
ERICH KUNZEL conducting

New Year's Eve Festive Overture

Herbert

Favorite Waltzes and Polkas

The Emperor Waltz, Op. 437

Vienna, City of My Dreams

Beer Barrel Polka

Estudiantina Waltz, Op. 191

Strauss
Sieczinski-Mason
Brown-Kunzel
Waldteufel

Suite from *Gaité Parisienne*

Offenbach

Overture—*Allegro brillante*

Polka

Galop

Valse

March

Can-Can

Finale

INTERMISSION

Those Were the Days

Raskin-Hayman

Song Fest

arr. Bodge

Pack Up Your Troubles—Smiles—Till We Meet Again—

In the Shade of the Old Apple Tree—My Wild Irish Rose—

Take Me Out to the Ball Game—Sweet Adeline—Put On Your

Old Grey Bonnet—There is a Tavern in the Town—Maine Stein

Song—Let Me Call You Sweetheart

For the words to the Song Fest Sing-Along please see page 4.

Big Band Dance Favorites (à la Glenn Miller)

Little Brown Jug

Tuxedo Junction

In the Mood

arr. Hayman
Eastburn-Hayman
Hawkins
Garland

King of the Road

R. Miller-Hayman

St. Louis Blues

Handy-Miller-Hayman

Old Timers' Night at the Pops

arr. Lake

Ta-Ra-Ra-Boom-De-Ay—The Bowery—The Sidewalks of New York—

Sweet Rosie O'Grady—Daisy—The Band Played On—

After the Ball—A Hot Time in the Old Town Tonight

For the words to the Old Timers' Night Sing-Along please see page 5.

Cabaret

Kander-Hayman

John Williams and the Boston Pops record for Philip Records.

Baldwin Piano

SONG FEST MEDLEY

arranged by Peter Bodge

PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy,
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see.
When the voice that I heard, like the song of the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
'With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree.'

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with
the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame—
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And takes his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must part,
must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG

Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours.
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.
To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!
Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days.
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART

Let me call you 'Sweetheart'; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true
Let me call you 'Sweetheart'; I'm in love with you.

OLD TIMERS' NIGHT SING ALONG

TA-RA-RA-BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told
That in your arms you'd like to fold.
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
To-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay.

THE BOWERY

Words by Chas. H. Hoyt; music by Percy Gaunt

Oh! the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far that I took Broadway;
I was out to enjoy the sights,
There was the Bow'ry ablaze with lights;
I had one of the devil's own nights!
And I'll never go there any more!
The Bow'ry, the Bow'ry,
They say such things, and they do strange
things on the Bow'ry! the Bowry!
I'll never go there any more!
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THE SIDEWALKS OF NEW YORK

Words and music by Chas. B. Lawlor and James
W. Blake.

East side, West side, all around the town,
The tots sang 'ring-a-rosie,'
'London Bridge is falling down';
Boys and girls together,
me and Mamie O'Rourke
Tripped the light fantastic
On the sidewalks of New York.
Published 1951 by The Boston Music Co.

SWEET ROSIE O'GRADY

Words and music by Maude Nugent

Sweet Rosie O'Grady, my dear little rose
You're my steady lady, most everyone knows,
And when we are married,
how happy we'll be,
For I love sweet Rosie O'Grady,
and Rosie O'Grady loves me.
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DAISY (A BICYCLE BUILT FOR TWO)

Words and music by Harry Dacre

Daisy, Daisy, give me your answer true,
I'm half crazy, all for the love of you.
It won't be a stylish marriage
I can't afford a carriage,
But you'll look sweet on the seat
Of a bicycle built for two.
Published 1952 by The Boston Music Co.

THE BAND PLAYED ON

Words by John F. Palmer; music by Charles B. Ward

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor
with the girl he adored,
While the band played on.
His head it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.
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AFTER THE BALL

Words and music by Charles K. Harris

After the ball was over,
After the break of morn,
After the dancers leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.
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A HOT TIME IN THE OLD TOWN TONIGHT

Words by Joe Hayden; music by Theo A. Metz

When you hear dem a bells go ding, ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through,
in the chorus all join in,
They'll be a hot time
in the old town tonight.
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THE POPS MENU

1982

Champagne and Sparkling Wine

No.		Bottle	½ bottle
5	Great Western Extra Dry	\$12.50	\$ 7.00
*6	Gancia Asti Spumante	14.50	
*28	Le Duc Brut, Blanc de Blanc	13.50	
*30	Taittinger, Brut La Francaise	35.00	19.00

White Wine

8	Chablis, Charles Krug	\$ 6.50	\$ 3.50
*10	Blue Nun, Sichel	8.00	4.50
*12	Soave, Bolla	7.50	4.50
*18	Bernkastel Riesling, The Bishop of Riesling	8.00	
31	Chardonnay, Almaden	9.50	
45	Light Chablis, Taylor California Cellars	6.00	

Red Wine

*4	Lambrusco, Castel Ruboun	\$ 5.50	\$ 3.50
*20	Valpolicella, Bolla	7.50	4.50
*40	Beaujolais Villages, Louis Jadot	10.00	6.00

Rose Wine

22	Pastene Vin Rose	\$ 4.50	
*26	Rose d'Anjou, A. Lichine	7.00	
*50	Lancer's Vin Rose	7.50	\$ 4.50

Wine Punch

Red Burgundy: Pitcher: \$4.00 Glass: \$1.60

Beer and Ale

Budweiser Beer	\$ 1.50
Miller Lite Beer	1.50
Michelob Beer	1.60
*Molson Golden Ale	1.75
*Heineken	2.00

(*Imported)

Please order wine by number & indicate whether you wish a bottle or half bottle.

Sandwiches

Imported Ham	\$3.00
Imported Ham and Cheese	3.00
Breast of Turkey	3.00
Imported Swiss Cheese	3.00
Sandwiches are served on white or rye bread.	

Cheeses

Cheddar Stick	\$1.00
Wispride Spread	1.00
Camembert	1.00
Havarti	1.50
All cheeses are served with crackers.	

Snacks

Potato Chips	\$.35	Mixed Nuts	1.25
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Fresh Fruit and Cold Drinks

Pops Punch:	Pitcher \$2.75	Glass \$1.00
Coca-Cola	\$.75	
Ginger Ale	.75	
Seven-Up	.75	
Tab	.75	

Coffee and Tea

Hot Coffee, individual pot	\$.75
Hot Tea, individual pot	.75

All prices include sales tax.



*Holiday Greetings
from*



BANK OF NEW ENGLAND®